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**MILTON RESTOR'D,
AND
BENTLEY DEPOS'D.**

CONTAINING,

- I. Some Observations on Dr. Bentley's Preface;
- II. His various Readings and notes on PARADISE LOST, and *Milton's* Text, set in opposite Columns, with Remarks thereon.
- III. PARADISE LOST, Attempted in Rime;
Book I. Addressed to Dr. Bentley,

From Dean SWIFT,

Sing Heavenly Muse, from Pedantry be free.

NUMB. I.



L O N D O N :

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[Price 6d.]



ADDRESSED
To Dr. BENTLEY.



THE Liberties you have taken with MILTON, and his admirable *Work*, notwithstanding your own Confession of its having met with universal Approbation and Applause: nay, and that even the best Pens in the Kingdom have contended in its Praises, will sufficiently justify me in examining your Emendations and Notes, let the Reputation of Dr. Bentley, as a Critick, be ever so great, or well established. This with respect to the World. — As to yourself, Sir, you cannot surely take it ill, that I venture on remarking on your Remarks, when You Yourself have ventured on attacking the Reputation of a Piece, which, as you say, hath been hitherto taken for perfect and faultless; and to censure the Labour of so many Years, by many Observations, made as you acknowledge, *extempore*, and sent to the Press as fast as they were made.

To begin regularly, Doctor, with your Preface. In the second Paragraph you say, *Our celebrated Author, when he composed this Poem, being obnoxious to the Government, poor, friendless, and what is worst of all, blind with Gutta Serena, &c.* One would have imagined you would not have entred thus far into the Circumstances of *Mr. Milton*, without some Assurance of the Facts you mention; whether, after what I have to say, you had, or no, the World will be able to judge.

First, As to his being obnoxious to the Government, I confess, his having defended the King's Murder, and his being *Oliver's Latin Secretary*, were Things not likely to recommend him to Favour on the Restoration: Yet, though he absconded at first, after the Act of Oblivion, he appeared as freely as ever; nay, when he had even composed this Work, it could not have been published without Leave, the Press being then under the Restraint of a Licenser; and, if he did meet with some Difficulty in obtaining it, might it not have been occasioned by some Passages in the Book itself? As for Example, the Verses you yourself quote, *viz.*

Was sa'n on evil Days and evil Tongues, &c.

are, as I take it, no Compliment to the Administration; and yet you know a Licence was obtained.

As to his Poverty, he had been *Latin Secretary* to both the Protectors, and to the Parliament, in which Capacity, though he did not endeavour to amass a large Fortune *per fas & nefas*; yet none who have pretended to give us his Memoirs, say, that he was poor or indigent; nay, were it required, I can from Circumstances prove that he lived and died without feeling any Necessities, such as are usually suffered by those the World calls poor.

But, to say *MILTON* was friendless, Doctor, is, I venture to assert, against all Authority. We know
his

P R E F A C E.

his Friends procured him a Pardon; and, as the Author of his Life informs us, having now obtained a full Protection from the Government, (which was, in Truth, more than he could reasonably hope for) he appeared as much in publick as formerly he used to do; and employing his Friend Dr. PAGET to make choice of a third Consort, on his Recommendation, married Elizabeth, the Daughter of Mr. Minshul, a Cheshire Gentleman.

A Pardon from a powerful Intercession, sure Protection, publickly appearing, and marrying a Gentleman's Daughter on Dr. *Paget's* recommending her; how suits this with being obnoxious to the Government, poor, and friendless? good Doctor, explain it: nay, as to the *Gutta serena*, there is some Mistake too, as I shall shew on a more proper Occasion. But, to go on with the Preface.

From the Poverty of the Author you next come to that of his Bookseller, who, you say, lived then near *Aldersgate*, and purchased the Copy for Ten Pounds, and Five more, if it bore a second Edition. But this poor Bookseller was Mr. *Simmons*, a Citizen of *London*, Common Council-man of his Ward, and died worth some Thousands. As to the Price, that I admit, because you for once refer to Authority, viz. of the original Bond, and the small Sum paid by way of Copy-Money was, I suppose, the Reason you fancied both Mr. *Milton* and Mr. *Simmonds* in so ill Circumstances. Yet sure, had you reflected on the distance of Time, which in the next Paragraph you assign from the first to the second Edition, viz. from 1667 to 1674; (tho' in these Dates too you are certainly mistaken) you could not have thought Ten Pounds so poor a Price for a Book of this Bulk, which in seven Years had but one Impression.

As if your Preface were intended continually to surprize us, you by and by tell us *Milton* could not have so much as heard his Poem read over during this space of seven Years: And why? Because the second Edition

tion hath all the Faults of the first, with the addition of some new ones: So that, if it had been read to him, he must have been deaf as well as blind, if he had left them to the correcting of *Doctor Bentley*. Now, whether he was so deaf, the Publick may be Judges; for, certain it is, that in the second Edition he increased the number of Books from Ten to Twelve: which, by your Leave, Doctor, is somewhat against your Supposition.

Upon the reading your Preface, some, who are not better acquainted with the History of *Milton*, will certainly be led into very great Mistakes, as to the times of publishing this Poem, and its several Editions. For Example, you plainly say, that the *Paradise Regain'd* and *Sampson Agonistes* were printed after the second Edition of the *Paradise Lost*; and this second Edition in express Words you place, *A.D.* 1674, the very Year that *Milton* died: whereas, with respect to *Paradise Regained* and *Sampson Agonistes*, they were licensed the second of July, 1670, and published the Year following. To speak ingenuously, Doctor, there are Passages enough in your Preface, to prove that whatever you may understand of the Poem, you know very little of its Author, or even of the Editions of his Work; for, 'tis certain, *Paradise Lost* was published in 1669, (tho' you would have it two Years before) as you may see in the Life of *Milton* prefixed to the common Edition.

As to the vast Amendments which this celebrated Piece has received from your Hand; for my Part, I think those the most valuable which you least esteem, viz. your correcting the Faults in Orthography, Distinction by Points and capital Letters: these are, I confess, Services done to the Author and to the Publick; and, would to Heaven, Doctor, you had stuck here, and gone no farther. But, when you talk of rectifying Mistakes not from Manuscripts, (for of those you confess there are none existing) but by Sagacity and

and happy guessing. I own I pity *Milton*, and every other Author who runs the same Fate; and by falling into the Hands of a Critick, loses his own Beauties thro' the Corrector's want of Taste: who, because at first Sight, his purblind Genius finds not out his Author's Meaning, substitutes a new Reading, and by an *extempore* Rectification, blots out Beauties which have cost so much Pain and Time. As a common Dawber, when he ventures at retouching the Pictures of some eminent Master, destroys those Excellencies which he wants Skill to know; and when he has busied his Pencil awhile about them, leaves, through his Folly, the Pieces blurr'd, which he, thro' Self-Conceit, had tried to varnish. Such Usage hath some of the most valued Classics met with, which so hurt the Sense and Elegancy of the Writers, that the first Editions are become highly valuable, from their want of Corrections; or, as Mr. *Dryden* says,

Are least deform'd, because reform'd the least.

Hind and Panth.

Yet I believe *Milton* alone has had the hard Fate of being murder'd by an Editor in sixty Years space, and his Numbers sullied by a Grammarian, whose Trade lies in Genders, Moods, and Tenses, who cannot dispense with Excellence beyond a Rule, nor suffer a Grace to remain which is not obedient to Construction. Will not this damp the Poet's Fire? Who that reflects on the Fate of *Paradise Lost*; would venture to publish the sublimest Work for fear some future Critick should rise up, and prove a second *Bentley*?

The same Liberty may be assumed by every Reader, as by you, Doctor; and so the whole of *Milton's*, or any other Poem, extinguished by degrees, and a new one set forth by Editors, challenge the Title not of Notes, but of a Text *variorum*. To regulate the Work of a deceased Author from various Readings in Manuscripts or printed Copies is a laborious, but useful

ful Undertaking : But this way of restoring, *i. e.* interpolating by Guess, is so sacrilegious an Intrusion, that, as it had its Rise, so it is to be hoped it will have its Fall with you.

As to the Wonder you express that no-body hitherto had attempted, thro' Awe and Reverence, as you suppose, the amending *Milton* ; I confess 'tis no Wonder to me : but that, after having been for so long a space admired and applauded, so much read, and so often published, you should, at last, be able to discover innumerable Faults and Blemishes hitherto undiscern'd, is, I own, no less the Object of my Astonishment than it is of yours : However, thus much I will say for your Edition ; that, comparing it with that in Twelves with the Annotations annexed, Mankind may reasonably decide between the candid Critick and the petulant Carper, and thereby do justice to Dr. *Bentley* and Mr. *Addison*.



MIL-



'MILTON RESTOR'D,
AND
BENTLEY DEPOS'D.

PARADISE LOST. BOOK I.

MILTON.

BENTLEY.

line.

6 on the *secret* Top
7 of *Horeb*, &c.
13 Aid my adventrous Song,
15 While it *pursues*,
16 Prose or Rhime,
28 Nor the deep *Traſts* of
Hell;
36 The Mother of mankind
46 Combustion down,
52 Lay *Vanquiſh'd* in
54 For now the *Thoughts*.
56 Torments him
63 Darkneſs *viſible*.
72 In utter Darkneſs;
73 As far remov'd
90 Miſery hath join'd
91 In equal Ruin: Into
what pit thou ſeeſt, &c.

on the *sacred* Top
of *Horeb*, &c.
Aid my adventrous *Wing*.
While I *pursue*,
Prose or Song.
Gulph of Hell;
Thee Mother of Mankind.
Confusion down.
Lay *'ſtoniſh'd* on.
For now the *Thoughts*.
Torment him,
a *transpicuous* Gloom.
In *outer* Darkneſs;
So far remov'd.
Miſery doth join.
And equal Ruin: *What*
Deſth, &c.

B

103

MILTON.

BENTLEY.

line

100 fierce Contention,

107 And study of Revenge,

117 That Glory, &c.

127 Answer'd soon his bold
Compeer.

129 That led,

132 And put to proof

147 Strongly to suffer,

150 Whate'er his Business
be,

154 or eternal being

157 To be weak is miserable

159 never will be our task,

167 and disturb

161 His inmost counsels

169 the angry Victor hath
recall'd

170 Ministers of Vengeance

176 hath spent his Shafts,

191 If not,

196 in bulk as huge

203 the Norway foam

204 night-founder'd Skiff

206 his Scaly rind

208 Infinite goodness, grace,
&c.

224 a horrid Vale

234 Ætna, whose combustibil-
ble235 And fuel'd entrails thence
conceiving fire,236 Sublim'd with mineral
fury, aid the Winds

238 Of unblest feet

251 Infernal World!

252 Receive thy new Possessor,

259 th' Almighty hath not
built282 fall'n such a pernicious
highth

290 descry new Lands,

291 Rivers or Mountains, &c.

fierce Encounter
slow Study of Revenge.

That Homage, &c.

Answer'd sad his old
Compeer.

That led'st.

And put'st to proof

Stronglier to suffer.

whate'er our Business be,

have eternal Being

Here to dwell is miserable

will never be our Task,

and disturb

His inmost Counsels.

hath reprefs'd

His Instruments, &c.

its Shafts.

If none,

in bulk like that

the Norway flood

night-founder'd Skiff

his skinny rind

New Proofs of goodness, grace,
&c.

a gaping Vale

Ætna, whose combustible

Sulphureous entrails thence
conceiving Fire,Sublim'd with mineral fury
take the Wing

Of feet unblest'd.

Eternal Woe!

Welcome thy new Possessor.

th' Almighty hath no But

fall'n from such prodigious
highth

descry new Sights

Europe's or Asia's, &c.

line			
305	the Red-Sea Coast :	the Red-Sea Gulph :	
313	Under amazement	Under th' Amazement	
324	rolling in the Flood	rolling on the Flood	
326	His swift pursuers	His watchful Legions	
329	Transfix us to the bottom,	Fast fix us to the bottom,	
342	the Realm of impious Pha- raoh	the impious Head of Pha- raoh	
347	Till, as a signal giv'n,	Till, at a signal giv'n	
358	God-like shapes and forms	God-like shapes and forms	
359	Excelling Human	Chief among Myriads	
363	Books of Life	Book of Life	
367	By falsties and Lies	By falsties and wiles	
368	corrupted to forsake	seduced to forsake	
369	Creator, and th' invisible	Creator, and his invisible	
370	Glory of him that made them,	Unfigurable Glory,	
371	Image of a Brute, adorn'd	Image of a senseless Brute,	
376	Say, Muse, their names then known,	when known	
377	Rowz'd from the slumber on that fiery couch	their slumber off that fiery Couch	
378	as next in worth	and next in worth	
392	Moloch, besmeared with blood	Moloch, besmear'd with blood	
393	Of human sacrifice, and parents tears ;	Of human Victims, and with parents tears ;	
406	Chemos, th' obscene dread of Moab's sons,	Chemos Dread obscene of Moab's sons	
420	the Brook that parts	the Brook that parts	
421	Ægypt from Syrian ground,	Ægypt from Syrian Bound,	
Ibid.	general name,	general names	
422	Those Male	those Male	
423	These Feminine,	These Female deem'd	
450	Smooth Adonis from his native Rock.	Smooth Adonis from its native Rock	
503	Witness the Strcets of Sodom ; and that might	Witness the Streets of Sodom ; witness those	
504	In Gibeah, when the hos- pitable door	Of Gibeah, when the hospi- table Doors	
	B 2	505	

line		
505	<i>Expos'd a Matron to avoid</i>	<i>Yielded their Matrons to avoid</i>
	worse Rape.	worse rape
543	<i>The reign of Chaos</i>	<i>the Realm of Chaos</i>
565	<i>Warriors old with</i>	<i>Warriors bold with ported</i>
	<i>order'd Spear,</i>	<i>Spear</i>
587	<i>Thus far these beyond,</i>	<i>These far beyond</i>
588	<i>Compare of a mortal</i>	<i>Compare of rival prowess</i>
	<i>prowess</i>	
590	<i>In shape and gesture</i>	<i>In Shape and Stature</i>
602	<i>under brows</i>	<i>under brow</i>
603	<i>Of dauntless Courage</i>	<i>Sat dauntless Courage</i>
605	<i>Signs of remorse and</i>	<i>Signs of remorse and pity</i>
	<i>passion</i>	
610	<i>from eternal splendors</i>	<i>from ethereal splendor</i>
621	<i>Words interwove with</i>	<i>Words interrupt with sighs</i>
	<i>sighs</i>	
625	<i>This dire change</i>	<i>this sad change</i>
628	<i>could have fear'd,</i>	<i>could conceive</i>
629	<i>How such united force</i>	<i>How such united force</i>
635	<i>be witness all the Host</i>	<i>be witness all this Host</i>
	<i>of Heav'n</i>	<i>of Heav'n</i>
636	<i>If Counsels different,</i>	<i>If Counsels e'er differ'd</i>
642	<i>Which tempted our at-</i>	<i>Which tempted our revolt,</i>
	<i>tempt</i>	
646	<i>by fraud or guile.</i>	<i>by fraud and wile</i>
647	<i>that he no less</i>	<i>that Lesson He</i>
648	<i>At length from us may</i>	<i>At length from us may learn</i>
	<i>find,</i>	
662	<i>War open or understood</i>	<i>War open or underhand must</i>
	<i>must be resolv'd.</i>	<i>be resolv'd.</i>
664	<i>Millions of flaming</i>	<i>Millions of flaming Blades</i>
	<i>Swords,</i>	
667	<i>fierce with grasped</i>	<i>fierce with grasped</i>
	<i>Arms</i>	<i>Swords</i>
669	<i>the Vault of Heav'n</i>	<i>the Walls of Heav'n</i>
684	<i>by him first</i>	<i>on Him lost.</i>
685	<i>Men also and by his</i>	<i>Men also, first by his sug-</i>
	<i>suggestion taught</i>	<i>gestion taught</i>
686	<i>Ransack'd the Center,</i>	<i>Ransack'd the Mountains</i>
688	<i>soon had his crew</i>	<i>soon had his crew</i>
689	<i>Open'd into the Hill a</i>	<i>Opening into the Hill a spa-</i>
	<i>spacious wound</i>	<i>cious wound</i>

line	MILTON.	BENTLEY.
690	<i>And dig'd out Ribs of Gold.</i>	<i>Dig'd out the Seeds of Gold.</i>
692	<i>Deserve the precious bane</i>	<i>Best the precious bane</i>
696	<i>And Strength and Art</i>	<i>For Strength and Art</i>
698	<i>they with incessant toil</i>	<i>those with incessant toil</i>
699	<i>scarce perform</i>	<i>scarce perform'd</i>
704	<i>scum'd the Bullion Dross</i>	<i>scum'd from Bullion Dross</i>
723	<i>the doors</i>	<i>the doors</i>
724	<i>Opening their brazen folds discover wide</i>	<i>Op'ning their brazen folds discover wide</i>
725	<i>Within her ample spaces</i>	<i>And high her ample spaces</i>
735	<i>whom the supreme King</i>	<i>the King supreme</i>
740	<i>Men call'd him Mulciber ;</i>	<i>Men call'd him Vulcan and</i>
	<i>and how he fell</i>	<i>how once he fell</i>
741	<i>From Heav'n they fabled ;</i>	<i>From Heav'n they fabled ;</i>
746	<i>On Lemnos th' Ægean Isle.</i>	<i>On Lemnos, thence this Isle.</i>
768	<i>As Bees</i>	<i>As Bees</i>
769	<i>In Spring-time when the Sun with Taurus rides</i>	<i>In Spring time when the Sun in Taurus rides</i>
784	<i>the Moon</i>	<i>the Moon</i>
786	<i>Wheels her pale course :</i>	<i>Wheels her pale Carr :</i>
789	<i>incorporeal Spirits to smallest forms</i>	<i>incorporeal Spirits to smallest forms</i>
790	<i>Reduc'd their shapes immense ; and were at large,</i>	<i>Reduc'd their shapes immense ; nor wanted Room,</i>
791	<i>Though without number,</i>	<i>though without number.</i>
797	<i>After short Silence then,</i>	<i>When after Silence short,</i>
798	<i>And Summons read, the great Consult began.</i>	<i>And Summons read, the great Consult began.</i>

N. B. These four Words, -- *After short Silence* THEN, Dr. Bentley tells us he has rais'd by changing the order of them, viz. *When after Silence short*. But it is my humble Opinion, that, all his Readers will think he had much better have kept his *Knack of Elevation to Himself*, and let MILTON rise upon Us by his own native *Simplicity*.

EX PEDE HERCULEM. I have now gone through Dr. BENTLEY's *various Readings* of the *First Book* of PARADISE LOST, and to shew the monstrous Absurdity he has endeavoured to paulm upon his Readers by his *first* Alteration of *secret* to *sacred*, I will produce the Defence he makes for it, viz.



Dr. BENTLEY's
NOTES,
With REMARKS thereon.

- V. 6. Sing Heav'nly Muse; that on the *secret* top
7. Of Horeb or of Sinqi didst inspire
8. That Shepherd, &c. MILTON.

NOTE I.

SECRET *Valleys*, *secret Caves*, (says BENTLEY) come frequently in Poetry; but *secret top* of a *mountain*, visible several Leagues off, is only met with here. Our Poet dictated it thus; *That on the sacred top Of Horeb*: from *Exod. iii. 5*, *Moses came to the Mountain of God, Horeb. And God said, Put off thy Shoes from off thy Feet; for the place whereon thou standest is Holy ground.* So our Author, V. 619. VI. 25. *Sacred Hill.* And Spenser, in his *Fairy Queen*, l. 10. 54; and as frequently

in the Classic Writers, *Mons sacer*. Some perhaps may prefer the present Reading, *secret top*, because in most Countries the high Mountains have against rainy Weather their Heads surrounded with Mists. True; but yet it's questionable whether, in the wide and dry * *Desert of Arabia*, Mount *Horeb* has such a cloudy Cap. I have in my Youth read several Itineraries, where the Travellers went up to the Top of *Hreb*; and I remember not, that they took notice of its Cloudiness. And a just Presumption lies against it from Holy Writ, *Exod. xvii*; where the *Israelites*, encamped at the foot of *Horeb*, could find no Water which was provided miraculously †, when *Moses* smote the Rock with his sacred Rod: for all Natural History informs us, and Reason vouches it, That a Mountain, whose Head is cloudy, has always running Springs at its Foot. But allowing all, and granting that *Horeb* was like the *European Hills*; yet no Poet hitherto has on that account said *The Secret*; but the Cloudy; Misty, Hazy, Grey-Top. Nay, allow further *, That *secret Top* is a passable Epithet; yet it is common to all Mountains whatever: but *Horeb*, whose Ground was Holy, *Horeb* the *Mountain of God*, *Exod. iii. 1*; *1 Kings xix. 8*. deserv'd a peculiar Epithet. If therefore, (which the best Poets have adjudg'd) a proper Epithet is always preferable to a general one; and if *secret* and *sacred* are of a near sound in Pronunciation; I have such an Esteem for our Poet; that which of the two Words is the better, That, I say, was dictated by *Milton*.

* *potius* Desert.

† *potius* miraculously.

* *potius* farther.

REMARKS.

P*Arturiunt Montes!* Was there ever read a more flagrant Specimen of genuine, dull, *Dutch* Commentatorship? Our *Cambridge Critic*, 1. affirms positively, that *Milton* dictated the Epithet *Sacred* to his *Amanuensis*, not *Secret*. 2. To prove this, he cites *Exod.* iii. 5. a Passage from our Author; another from *Spenser*, and the *Mons Sacer* of the *Classic Writers*. 3. Tells a *Cock and Bull* Story of high Mountains, whose Heads are surrounded with Mists and *cloudy Caps*, but believes Mount *Horeb* to be *bald-pated*. 4. Informs us, that he was a mighty Reader of Books of *Travels*, *alias* Itinerarys in his Youth; wherein he found that all Mountains, whose Heads were cloudy, had running Springs at their Feet. 4. He next gives us choice of Epithets for Mountains, such as *Cloudy*, *Misty*, *Hazy* and *Grey-topp'd* ones; but never heard of *Secret Top* us'd by any Poet but *Milton*: tho' he not only allows it to be a passable Epithet but common to all Mountains whatever. 5. He will have it, that Mount *Horeb*, deserves a peculiar Epithet, and that a *proper* one is preferable to a *general* one. 6. He recants, and gives up his own Cause, confessing, that whichsoever of the two Epithets *Secret* and *Sacred* is the better, that he gives his *Ipse dixit* was dictated by *Milton*.

I join in the same Opinion with him, and declare *Secret* to be the best Epithet not only because I am sure *Milton* chose it, but for the Reason why he chose it, which did not any ways relate to the *Top* of Mount *Horeb*, but to the *Secret* Conference held between *God* and *Moses* on the *Top* of that Mountain.

NOTE II.

V. 13. *Invoke thy Aid to my adventurous Song.*

Some Acquaintance of our Poet's, entrusted with his Copy, took strange Liberties with it, unknown to the blind Author, as will further appear hereafter. 'Tis very odd, that in V. 13. viz.

Things unattempted in Prose or Rime.

Milton should not put *Rime* here as equivalent to *Verse*, who had just declared against *Rime*, as *no true Ornament to good Verse, but the Invention of a barbarous Age, to set off wicked Matter and lame Metre*, I am persuaded, this Passion was given thus: [Ver. 13. 14. 15. 16.)

*Invoke thy Aid to my adventurous Wing,
That with no middle Flight intends to soar.
Above th' Aonian Mount while I pursue
Things unattempted yet in Prose or Song.*

Let's examine the particulars: *WING*, the properest here of all Metaphors, which is justified and prov'd by the following Words *Flight* and *Soar*.

So III. 13. *Thee I revisit now with bolder Wing.*
And IX. 45. *Damp my intended Wing.*

or let it be objected; that in the IXth the *Wing* is intended by the Poet, but here the *Wing* itself intends, or that is an allow'd Figure, and frequent in the best Writers. So II. 727.

*O Father what intends thy Hand, she cried,
That my sudden Hand
Prevented spares to tell thee yet by Deeds,
what it intends*

B. I. V. 15. *While* it pursues.] The Author I believe, gave it in the first Person. *While* I PURSUE, as iii.

15. *while in my Hight I sung of Chaos*

V. 16. In Prose or *Rime*,] The Author gave it.

Things unattempted yet in Prose or SONG.

But the 13th Verse being once chang'd into *Adventurous SONG*, that Word could not be here repeated; and so for *Song* was substituted *RIME*. It may be said he took *Rime* from *Ariosto*, Cant. I.

Cosa, non detta in PROSA mai, ne in RIMA.

But *Ariosto's* Poem is in *Rime*, *MILTON's* neither in *Rime* nor *Prose*: So that this Argument is even yet *unattempted* in either of them. But it's V. 150.

Flow'd from their Lips in Prose or numerous Verse: and in the *Mask* one of his *Juvenile Poems*;

For I will tell you now

What never yet was heard in Tale or Song.

REMARKS.

R*Isun teneatis Amici?* Here is a Croud of *Witnesses* with cloudy Caps on, as the Dr. observes of the Eastern Mountains, but not *one Evidence* to prove a single Fact. Our Philologist metes the same Measure to *MILTON* that he did to *HORACE*, *scripsit aut scripsisse debuit*. He either dictated or should have dictated, thus ——— *aid my Adventurous WING*. It may be chang'd with equal propriety, *aid my Adventurous LEG*, because the Muse can no more soar without *Legs* than without *Wings*.

NOTE

NOTE III.

V. 28. *Nor the deep Tract of Hell.*] *Tract* is properly not a deep, to hide from view; but a plain expanded Surface, exposed to view;

Terrasque tractusque maris, coelumque profundum.

Better therefore, *Nor the deep GULPH of Hell.* So II. 12.

*For since no Deep within her Gulph can hold
Immortal Vigour: And often besides.*

REMARKS.

TRACT you say is not properly *Deep*. True, Doctor, but yet there may be *deep Tracts*; as if you travel into *Sussex*, you may find *deep Roads*, tho' *Road* does not signify *deep* any more than *Tract*. I readily grant you, that *Gulph* may be read there; the Emendation (if it be one) is obvious, so obvious, that if *John Bunyan* had wrote this Poem, I am confident he would not have stood in need of half so many Corrections from you, learned Doctor, as *John Milton*, who, if he thought fit to dictate it so, it has certainly a Right to remain so, notwithstanding your *better therefore*; which, to shew you my Skill at Interpolation, I affirm may be *better'd thus*:

*Say first, for Heaven hides nothing from thy view,
Nor the vast Depth of Hell:*

And at this rate may you and I go on to *better* and *better Milton*, till we make him *worse* and *worse*.

NOTE IV.

V. 33. *Who first seduc'd them to that foul Revolt?*
The infernal Serpent:] This you say is a manifest Imitation of *Homer*. I confess I think the Passage you quote might occur to our Poet's Mind: had, therefore, your Notes been always like this, I should not have thought *Milton* stood in need of a Restorer.

NOTE V.

V. 35. *Deceiv'd The Mother of Mankind.*] I believe the Author spoke it thus, in Address to *Eve*, which will raise the Sense;

Deceiv'd

Thee, Mother of Mankind.

REMARKS.

WHAT a prodigious Man is Dr. Bentley! He corrects the Numbers of *Horace*! and raises the Sense of *Milton*!

NOTE VI.

V. 39. *To set himself in Glory above his Peers*] Our Poet had not at first so settled his whole Scheme, as to be uniform and self-consistent in all its Parts. *Satan's* Crime was not to aim above *his Peers*: God himself had placed him above them, as *Abdiel* the good Angel says to Satan. V. 812.

Ingrate,
In Place thyself so high above thy Peers.

His Ambition was to be above the *Messiah*, as it is at large shewn in the Sequel. Put it therefore thus:

Aspiring

*Aspiring**To Place and Glory above the Son of God,*

So V. 662.

*Satan fraught**With Envy against the Son, &c.**Aspiring to a Throne is a juster Phrase than aspiring to set one's self on a Throne.***REMARKS.**

IT is, methinks, the highest Presumption in Dr Bentley to affirm of *Milton*, That his whole Scheme was not uniform and self-consistent in its Parts. I am confident, that every attentive Reader will be able to understand the Poet's Meaning, when he says of SATAN, that

*with all his Host**Of rebel Angels; by whose Aid aspiring**To set himself in Glory above his Peers,**He trusted to have equall'd the Most High,*

Which, as I apprehend, means plainly aspiring to rise by Force to a Dominion over *Spirits* in their Nature his *Peers*; and thereby equalling in Power God himself: who, should he oppose, his Ambition tempts him to raise an impious War against his Throne: As the Poet tells us he did in the very next Line.

NOTE VII.

V. 46. *With hideous ruin and combustion down.*] Having said in Verse before, *Hurl'd headlong FLAMING*; he superfluously adds *Combustion*. But I doubt not, he gave it thus,

With

With hideous ruin and CONFUSION down;

So II. 995. spoken of the same Event ;

*With ruin upon ruin, rout on rout,
Confusion worse confounded.*

REMARKS.

WHoever has read any thing relating to *Milton*, and this his admirable Performance, cannot but have heard, that, in order to preserve the Majesty of his Verse, our Poet had often Recourse to old and seldom used Words, instead of ordinary and vulgar Expressions ; this alone will prove to a candid Reader, that *Milton* dictated as it is in the Text.

With hideous ruin and COMBUSTION down,
especially if he reflect that this is much more nervous and poetick than *Bentley's* mean creeping Epithet, in as much as it expresses *Burning* and *Confusion* too.

NOTE VIII.

V. 52. *Lay vanquish'd.*] *Vanquish'd* is too low a Word for the Occasion. They were more than vanquish'd even while in Heaven, V. 1. 851.

Of their vigour drain'd,

Exhausted, spiritless, afflicted, fallen.

Our Author gave it *Lay STONISH'D.* *Stonish'd*, *stonied*, *stounded*, *stunn'd*, common in the Elder Poets. So here

V. 266. *Lie thus astonish'd on th' oblivious Pool.*

281. *As we erewhile astounded and amaz'd.*

And in the Argument: *Satan with his Angels lying on the burning Lake, Thunder-struck and astonish'd.*

RE.

REMARKS.

I Confess I am so stonish'd, stonied, and stunn'd with the Arrogance and Impertinence of the Doctor's Emendations, that I have scarce Patience to read them. *Milton* the most elevated Writer our Nation boasts of, makes use of low Words, in the Opinion of this Critick; who, like a Corrector to the Press, never looks on his Author but to spy his Faults. Let us see if the Likeness holds any farther, that is, whether our Editor hath here mended a Fault, or made it. I am obliged to cite the Context, and then the Doctor's acute Genius in cavilling will easily be discerned.

he with his horrid crew

Lay vanquish'd, *rolling in the fiery Gulph,*
Confounded, *tho' immortal.*

A Note before *Combustion* was to be struck out, because too near *flaming*; now *stonish'd* is to be put in, because 'tis the same with *confounded*. Are not these strain'd Corrections! I cannot, however, pass by the Doctor's Method here, and elsewhere, of citing *Milton's* Verses, to prove his use of the Epithet he would interpolate, but what does this prove? Nothing, but that he knew how to apply them properly; and makes not any way for the Doctor; unless, in Imitation of *Homer's Cloud-compelling Jove*, he would have *Milton* invariable in his Epithets. But this 5ad. is sure an unhappy Line; in seven Words two Notes and two Emendations.

NOTE

NOTE IX.

Ibid. *Rolling in the fiery Gulph.*] The Poet gave it
Rolling on the fiery Gulph.

As it was twice quoted already. So V. 195.

His other parts behind prone on the Flood.

V. 210. *Chain'd on the burning Lake.*

V. 280. *Groveling and prostrate on yon Lake of Fire.*

REMARKS.

I Confess I care not to dwell on such an Emendation as ON for IN. I shall, therefore, only say, that, considering the immense space thro' which Satan fell, he might easily be conceived to roll *in* the fiery Gulph, *i. e.* immers'd *in* it.

NOTE X.

V. 54.

But now the thought

Both of lost Happiness and lasting Pain

Torments him.]

The Thought of *Happiness*, and then the Thought of *Pain*, are not One, but Two; so that it's probable Milton gave it in the Plural, *The Thoughts torment him.*

REMARKS.

SO that it's probable *Milton* gave it, is a Prodigy of Modesty in *Dr. Bentley*; and therefore I shall only say, that, as it is more poetical to refer the Verb to each of the Nominatives; that is, as if it had been the *Thought of lost Happiness torments him, and the Thought of lasting Pain torments him.* To me, therefore, it seems more probable, that *Milton* gave it as it stands.

NOTE XI.

V. 63. *No Light, but rather Darkneſs viſible.*] *Darkneſs viſible* and *Darkneſs palpable* are in due Place very good Expreſſions: but the next Line makes *viſible* here a flat Contradiſtion. *Darkneſs viſible* will not ſerve to *diſcover ſights of Woe thro' it*, but to cover and hide them. Nothing is viſible to the Eye but ſo far as it is opaque, and not ſeen through; not by transmitting the Rays, but by reflecting them back. To come up to the Author's Idea, we may ſay thus,

No Light, but rather a TRANSPICUOUS GLOOM.

Gloom is equivalent to *Darkneſs*; yet ſo as to be in ſome meaſure *transparent*.

ſo here, v. 544. *All in a Moment through the Gloom were ſeen.*

v. 244.

This mournful Gloom

For that celeftial Light.

II. 858. *Into this Gloom of Tartarus profound.*

VIII. 14. *Through the wide tranſpicuous Air.*

REMARKS.

IF there were really any Darkneſs in this Paſſage I am ſure the Doctör has not rendred it viſible by his Note upon it. What *Milton* ſays is this,

A Dungeon horrible on all ſides round
As one great furnace, flam'd: yet from thoſe flames
No Light, but rather *Darkneſs viſible*
Serv'd only to diſcover fights of Woe.

I believe the Poet's Meaning, however bold his Expreſſion may be, will be readily apprehended by his Readers but for *transpicuous Gloom*, equivalent to Darkneſs, and yet *transparent*. I confeſs it is to me much more obſcure than any thing I have met with in *Milton*.

NOTE XII.

V. 72. In utter Darkneſs, As far remov'd from God. Utter Darkneſs is abſolute Darkneſs, and gives no notion of Place or Remoteneſs. The Poet, therefore gave it OUTER Darkneſs, as in Scripture.

So III. 16. read,

Through outer and through middle Darkneſs born.

REMARKS.

HERE is another dark Note upon *utter Darkneſs* which, when the Doctör had Wit enough to know meant abſolute Darkneſs, I am ſurprized ſhould want to ſubſtitute OUTER in its room. God is call'd the Spring of *Light*; the Scripture mentions the *Light* of his Countenance, &c. and therefore *utter Darkneſs* expreſſeth a vaſt Diſtance from the DEITY in whoſe Preſence it were not poſſible: ſo that the Expreſſion of *Milton* is perfectly conſiſtent, as it is exceedingly bold and truly ſublime.]

New-Year's-Day, 1732.

To Dr. BENTLEY.

SIR,

I Am overjoy'd to hear that a very ingenious Youth of this City *, is now upon the useful Design (for which he is never enough to be commended), of bestowing Rime on Milton's PARADISE LOST, which will make the Poem, (in that only defective), more Heroic and Sonorous than it has hitherto been. I wish the Gentleman Success in the Performance; and as it is a Work in which a Young Man could not be more happily employ'd, or appear in, with greater Advantage to his Character, so I am concern'd that it did not fall out to be your Province.

I am, Yours, &c.

* Dublin:

J. SWIFT.

P. S. In the following Specimen, the judicious Rimer has adher'd so closely to his Author, as to extend 25 of Milton's Verses to no more than 30 of his own.

DT

PARA

PARADISE LOST. Book I.

In Heroic Verse.

OF Man's first Disobedience, and the Fruit
 Of that forbidden Tree, whose mortal Taste
 Brought Death into the World, and all our Woe
 With loss of *Eden*, till one greater Man
 Restore us, and regain the blissful Seat.
 Sing Heav'nly Muse! that on the Secret Top
 Of *Oreb*, or of *Sinai*, didst inspire
 That Shepherd, who first taught the chosen Seed
 In the Beginning, how the Heavens and Earth
 Rose out of *Chaos*, or if *Sion Hill*
 Delight thee more, or *Silva's Brook* that flow'd
 Fast by the Oracle of God: I thence
 Invoke thy aid to my advent'rous Song;
 That with no middle Flight intends to soar
 Above th' *Aonian Mount*, while it pursues
 Things unattempted yet in Prose or Rime.
 And chiefly thou, O *Spirit*, that dost prefer
 Before all Temples th' upright Heart and pure,
 Instruct me, for thou know'st: thou from the first
 Wast present, and with mighty Wings outspread
 Dove-like sat'st brooding on the vast Abyss
 And mad'st it pregnant: What in me is dark
 Illumine! what is low, raise and support
 That to the weight of this great Argument
 I may assert Eternal Providence,
 And justify the Ways of God to Men:
 Say first (for Heaven hides nothing from thy View,
 Nor the deep Tract of Hell) say first, what Cause
 Mov'd our grand Parents in that happy State
 Favour'd of Heaven so highly, to fall off
 From their Creator, and transgress his Will
 For one restraint, Lords of the World besides?

PARADISE LOST. Book I.

Attempted in Rime.

O F Man's first Breach of the Divine Decree,
 And the fair Fruit of that forbidden Tree,
 Whose mortal Taste the World's great Ruin wrought;
 And Sin and Death, and loss of *Eden* brought;
 Till Sin and Death one greater Man defeat,
 Restore us, and regain the blissful Seat.
 Sing Heav'nly Muse, that veil'd from human View
 On *Oreb's* Top, or *Sinai's* lofty Brow,
 Didst first inspire the Shepherd to disclose
 How Heavens and Earth from dusky *Chaos* rose; 10
 Or if yet more fair *Sion's* Hill delight,
 If *Silva's* Streams to softer Strains invite,
 Which nigh God's Oracle serenely flow,
 Thence on my Song thy pow'rful Aid bestow,
 That with no middle Flight, aspiring, views 15
 Th' *Aonian* Mount below, while it pursues
 In airy Regions and in Strains sublime,
 Things unattempted yet in Prose or Rime.

And chiefly thou, O Spirit, in whose pure Eyes
 An upright Heart all Temples far outvies. 20
 Instruct me. Thou from the first Rise of Things,
 Wast present, and with wide expanded Wings,
 Dove-like sat'st brooding on the vast Abyss
 And mad'st it pregnant: and a Scene of Bliss.
 Brighten what's dark in Me, what's growling raise, 25
 That, to the height of my immortal Lays,
 I may Eternal Providence display,
 And justify to Men their Maker's Way.

Say then (for Heaven hides nothing from thy View,
 Nor the deep Tract of Hell) what Causes drew, 30
 Our first grand Parents, in their blest Abode,
 Indulg'd by Heaven, and Fav'rites of their God,
 Thus from their kind Creator's Rules to slide,
 For one Restraint, Lords of the World beside?

Book II
Arranged in Rhyme

...of the Divine ...
...of the ...
...of the ...
...of the ...
...of the ...

In a few Days will be Published No. II. of

MILTON Restor'd, and BENTLEY Depos'd

Containing

The Various Readings in Book II.

Dr. Bentley's NOTES continued,

With REMARKS on them,

And several other Particulars.